

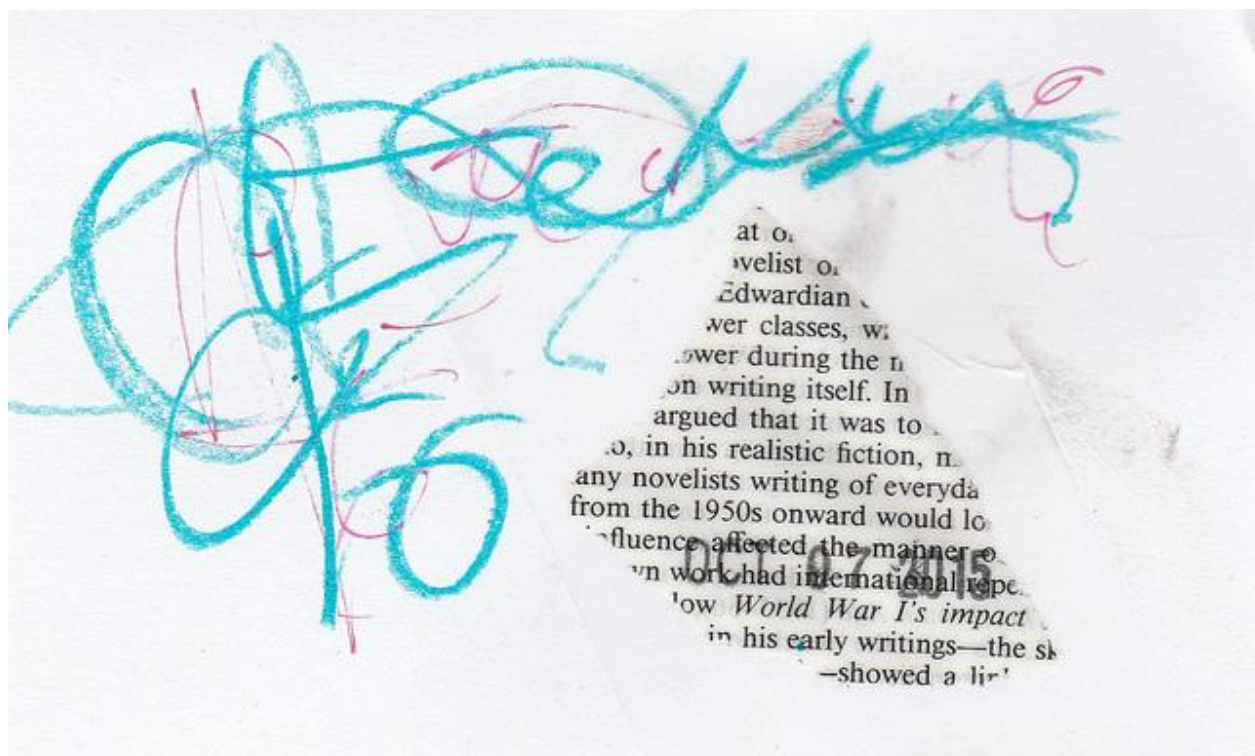
Six Months Aint No Sentence
2015
Jim Leftwich

Book 136

|||||

10.08.2015







fish of Western panoply.
technology-subjectivity,
to axe soap-ox of piano.

has eye, however.
technity psychotechnox
disrobes kinetic desire.

today, between slippery
existences, infects
anxiety intertwined, or
a refusal
of schematic crisis.

GBTHtNJYJyuUILOiLOIP
:/:
OIUIJHTHSHJkDGHYHKJD
JUDJHJH<KJKDJbvn
ry rt srt t st yst
rty t rty ttry
rty rwty rty wyrty
rtyt rtyty yrty ty
rtrty tryrtYty
rtYrt w
t T Th TE ty ty ty
rtY tyt Htr rt yratty
JyuyuKuipopoi, HhG
vbn ErG tT Y ty K ji
7 GB g

vertigo
among the flounders of fire
marks the boundary
of diagonal work

agricultural pollinator vigor
when crop rotations acidic pasturage
managed recombinative fertilizers
composting nitrogen reasons crimson
over and over as fodder genera
spikes dense-heads and stalk leaf
perennial species leguminous

heathens heliocentric
in pinefish tendency
floating flowers domesticated
whorled familiar flows

apex distinguishes additional papyrus

detached when present
the genus is notably common

chrysos
anthemon
to growl
in 17th century happiness
as one of the
floating ribs to bear
sometimes a solitary inflorescence
wild and previously separate

essential overtones sweat lavender

crushed fungus on gravel
in fall sun
since 1920

10.09.2015

| | | | | | | | | | | | | | | | | | | | | | | | |

Peter Ganick, from new poem 2.1

i am intentional & risking.
i carry forth authorial functions.

| | | | | | | | | | | | | | | | | | | | | | | | | |

avantacular archives

Inbox

X

andrew topel

9:45 AM (12 hours ago)

to Julien, nico, Andrew, aguiar, charles, mIEKAL, bruce, Jim, oakspace, dirk.rowntree, reed,
dmitry_babenko, petra, gary, basinski, johnmbennett23, Catherine, derek, marcobello99,
jasonmcleanstu., carla, jablonk, christian, daniel, nancy
hello,

i've begun a new blog of visual poetry & language arts

<http://avantaculararchives.blogspot.com/>

founded in 2009, avantacular archives is a collection of originals & prints for all to enjoy,
specifically local home-school groups in lake helen, florida usa + surrounding areas

have a beautiful day!

Jim Leftwich <jimleftwich@gmail.com>

2:41 PM (7 hours ago)

to andrew, Julien, nico, Andrew, aguiar, charles, mIEKAL, bruce, Jim, oakspace, dirk.rowntree,
reed, dmitry_babenko, petra, gary, basinski, johnmbennett23, Catherine, derek, marcobello99,
jasonmcleanstu., carla, jablonk, christian, daniel
thanks, Andrew. this is a great resource.
i posted a couple of links on my facebook page.

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

gregevason@sympatico.ca

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain
sympatico.ca by mxmta.owm.bell.net. [184.150.200.210].

The error that the other server returned was:

550 Invalid recipient: <gregevason@sympatico.ca>

----- Original message -----

DKIM-Signature: v=1; a=rsa-sha256; c=relaxed/relaxed;

d=gmail.com; s=20120113;

h=mime-version:in-reply-to:references:date:message-id:subject:from:to

:cc:content-type;

bh=8il9yPgZBJUT1EuPrss1hRP5BVkZKsO1jSm6V4F9Q98=;

b=m7i1s06KrfliW4RM3qlviqJF2fAHID88FwSTB9jFRrOxGKJMnL+qBdP9aEMekZeEkF
44p7GPZPVYXNplrZEiJSU2XFqzBeQ8V4lrKEhTVHaSGIXLkdcNtzpbxROxl5l5liPUpp

1KhvPSM5EIDSzyzvSHhJm3JbHB4ChQWrPF9ErJDUPRQ1fJOHh7WUpFeGF75xhEXSavcaU

QjotimZhObPo46ZH0HPJCvBhL2ZYXCBSiM9pVzXX2GjjLYNj4kaNSo5NBVg8kwkDreWB
AGh1AvTVS4fuYn8+mOU8HneQAnKFW2aeAOa65rgSkqbFEAcXjV5V/dc240GEvh7SSarl
Ugqg==

MIME-Version: 1.0

X-Received: by 10.202.215.136 with SMTP id o130mr8716190oig.85.1444416078543;

Fri, 09 Oct 2015 11:41:18 -0700 (PDT)

Received: by 10.182.126.228 with HTTP; Fri, 9 Oct 2015 11:41:18 -0700 (PDT)

In-Reply-To: <BAY173-W25560B81731327D4A04AADA6340@phx.gbl>

References: <SNT147-W41E1482601B813642A66A3BC490@phx.gbl>

<D236AFA9.427CD%julien.blaine@free.fr>

<BAY173-W25560B81731327D4A04AADA6340@phx.gbl>

Date: Fri, 9 Oct 2015 14:41:18 -0400

Message-ID:

<CABD-cE1m8ByMwZHmAcj0qoVMhVNjX3jeOK6OPjYaLZCbsUjS4w@mail.gmail.com>

Subject: Re: avantacular archives

From: Jim Leftwich <jimleftwich@gmail.com>

To: andrew topel <andrewtopel@hotmail.com>

Cc: Julien Blaine <julien.blaine@free.fr>, nico <shoehorns@msn.com>,

Andrew Abbott <swordfun@hotmail.com>, aguiar f <fernandoaguiar@netcabo.pt>,

charles alexander <chax@theriver.com>, mLEKAL aND <perspicacity@xexoxial.org>,

bruce andrews <andrews@fordham.edu>, Jim Andrews <jim@vispo.com>,

"oakspace@hotmail.com" <oakspace@hotmail.com>, "dirk.rowntree@nyu.edu"

<dirk.rowntree@nyu.edu>,

reed altemus <raltemus@gwi.net>, "dmitry_babenko@mail.ru"

<dmitry_babenko@mail.ru>,

"petra@umich.edu" <petra@umich.edu>, gary barwin <himself@garybarwin.com>,

"basinski@acsu.buffalo.edu" <basinski@acsu.buffalo.edu>,

"johnmbennett23@gmail.com" <johnmbennett23@gmail.com>, Catherine Bennett

<cmehrlbennett@gmail.com>,

derek beaulieu <derek@housepress.ca>, "marcobello99@yahoo.com"

<marcobello99@yahoo.com>,

"jasonmcleanstudio@gmail.com" <jasonmcleanstudio@gmail.com>, carla bertola

<albacarla@alice.it>,

"jablonk@planet.nl" <jablonk@planet.nl>, christian bok <cbok@ucalgary.ca>, daniel

<fholepoems@gmail.com>,

nancy burr <nbburr6808@yahoo.com>, john byrum <generatorpress@sbcglobal.net>,

"calleja-ballbe@teleline.es" <calleja-ballbe@teleline.es>, mike cannell <mike@tutv.co.uk>,

"david.chirot@gmail.com" <david.chirot@gmail.com>, "ciccariello@gmail.com"

<ciccariello@gmail.com>,

jo cook <jo.perroverlag@gmail.com>, j copithorne <jacopithorne@yahoo.com>,

holly crawford <h.c@earthlink.net>, maria damon <damon001@umn.edu>,

Klaus peter dencker <kpdencker@gmx.de>, brian dettmer <brian@briandettmer.com>,

fabio doctorovich <fabio.doctorovich@gmail.com>, bill dimichelle <julie-d@prodigy.net>,

"drucker@gseis.ucla.edu" <drucker@gseis.ucla.edu>, amanda earl
<amanda@amandaearl.com>,
"shayne_ehman@yahoo.ca" <shayne_ehman@yahoo.ca>, endwar
<endwar70@hotmail.com>,
Kathy Ernst <322kse@gmail.com>, eva o ettel <monstredeuxtetes@gmail.com>,
"gregevason@sympatico.ca" <gregevason@sympatico.ca>, oded ezer
<oded@odedezer.com>,
jesse ferguson <fergusonjesse@hotmail.com>, "fiolimpo@gmail.com"
<fiolimpo@gmail.com>,
luc fierens <luc@vansebroeck.be>, peter frank <pfrankla@verizon.net>,
tim gaze <gazetim@bigpond.com>, "angelagenusa@gmail.com"
<angelagenusa@gmail.com>,
Marco Giovenale <mgiovenale@gmail.com>, jesse glass <ahadada2@jcom.home.ne.jp>,
"lpgyori@yahoo.com.ar" <lpgyori@yahoo.com.ar>, sharon harris
<sharon.harris@sympatico.ca>,
scott helmes <lshelmes@gmail.com>, bill howe <slackbuddha@gmail.com>,
"geofhuth@gmail.com" <geofhuth@gmail.com>, serkan <serkan.isin@gmail.com>,
"gareth@grthink.com" <gareth@grthink.com>, asemic website
<thenewpostliterate@gmail.com>,
"zenon@eltallerdezenon.com" <zenon@eltallerdezenon.com>, karl jirgens
<jirgens@uwindsor.ca>,
"bangdrum@hotmail.com" <bangdrum@hotmail.com>, "chris@391.org" <chris@391.org>,
"dispinak@yahoo.co.uk" <dispinak@yahoo.co.uk>, andreas kahre <akahre@telus.net>,
satu <satu.kaikkonen@elisanet.fi>, karl kempton <nrvie@thegrid.net>,
"poets.painters.composers...." <josephfkeppler@yahoo.com>, "rkeppler@osite.com.br"
<rkeppler@osite.com.br>,
jukka <jkervinen@gmx.com>, anatol <anatol@anatol.cc>,
Marton Koppány <marton.koppány@gmail.com>, "Rkosti@aol.com" <rkosti@aol.com>,
"klmn2002@pisem.net" <klmn2002@pisem.net>,
"ptlambert13@earthlink.net" <ptlambert13@earthlink.net>, "thelion@lionspile.ca"
<thelion@lionspile.ca>,
joel lipman <joel.lipman@utoledo.edu>, "svetalitvak@mail.ru" <svetalitvak@mail.ru>,
troy lloyd <troylloyd@gmail.com>, damian lopes <email@damianlopes.com>,
"donatoma@gmail.com" <donatoma@gmail.com>, chris mann <c@theuse.info>,
"KMaslanka@d3tech.com" <kmaslanka@d3tech.com>, "2bmarsh@gmail.com"
<2bmarsh@gmail.com>,
robert mittenthal <rmutt@aol.com>, gustave morin <common@mnsi.net>, sheila murphy
<sheila.murphy@gmail.com>,
"naka@s7.dion.ne.jp" <naka@s7.dion.ne.jp>, stephen <samson70@blueyonder.co.uk>,
"marniemi@gmail.com" <marniemi@gmail.com>, "NO-INSTITUTE@web.de"
<no-institute@web.de>,
"standard_grey@yahoo.com" <standard_grey@yahoo.com>, "davost@telus.net"
<davost@telus.net>,

"mark_anypush@yahoo.com" <mark_anypush@yahoo.com>,
"clementepadin@gmail.com" <clementepadin@gmail.com>, michael peters
<mp@michael-peters.com>,
Nicholas Piombino <npiombino@earthlink.net>, pontes hugo
<hugopontes@pocos-net.com.br>,
"ross_priddle@yahoo.ca" <ross_priddle@yahoo.ca>, "bmrosenberg2@aim.com"
<bmrosenberg2@aim.com>,
Jenny Sampirisi <otherclutter@gmail.com>, Suzan <suzansari@gmail.com>,
"okpoe@roadrunner.com" <okpoe@roadrunner.com>, "Michael.V.Smith@ubc.ca"
<michael.v.smith@ubc.ca>,
"david@davidellingsen.com" <david@davidellingsen.com>, spencer <selby32@q.com>,
"spangle@PDXMEX.COM" <spangle@pdxmex.com>,
"l.spathi@fluxusheidelberg.org" <l.spathi@fluxusheidelberg.org>, spence p
<spenvis@hotmail.com>,
Matina Stamatakis <matinals@gmail.com>, "cstetser@yahoo.com"
<cstetser@yahoo.com>,
"ficus@verizon.net" <ficus@verizon.net>, "wms@wmarksutherland.com"
<wms@wmarksutherland.com>,
"signal@ptt.rs" <signal@ptt.rs>, cecil touchon <touchon@gmail.com>,
=?UTF-8?B?YXNvrlJIZ8O8bCB0w7Z6ZXJlbg==?= <aysegultozeren@gmail.com>,
"vieirajohn@gmail.com" <vieirajohn@gmail.com>,
"stephenvincent011@gmail.com" <stephenvincent011@gmail.com>, "derya.v@gmail.com"
<derya.v@gmail.com>,
Ted Warnell <x@warnell.com>, irving weiss <irvingweiss@optonline.net>,
"helen@krikri.be" <helen@krikri.be>, Tim Willette <tmwillette@yahoo.com>, REID WOOD
<reidwood@oberlin.net>,
"james@theyearys.com" <james@theyearys.com>, "crag.a.hill@ou.edu"
<crag.a.hill@ou.edu>,
karl young <karlyoung@hotmail.com>, Otolith Editor <otolitheditor@gmail.com>
Content-Type: multipart/alternative; boundary=001a113d5d34452c6e0521b0534a

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

rmutt@aol.com

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain aol.com by mailin-02.mx.aol.com. [152.163.0.99].

The error that the other server returned was:
550 5.1.1 <rmutt@aol.com>: Recipient address rejected: aol.com

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

raltemus@gwi.net

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain gwi.net by mx.gwi.net.cust.b.hostedemail.com. [64.98.36.4].

The error that the other server returned was:

554 5.7.1 <raltemus@gwi.net>: Recipient address rejected: user raltemus@gwi.net does not exist

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

ficus@verizon.net

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain verizon.net by relay.verizon.net. [206.46.232.11].

The error that the other server returned was:

550 5.1.1 unknown or illegal alias: ficus@verizon.net

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

spangle@pdxmex.com

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain pdxmex.com by spamstopii.sterling.net. [199.108.228.125].

The error that the other server returned was:

550 cuda_nsu 5.1.1 <spangle@pdxmex.com>: Recipient address rejected: User unknown in virtual mailbox table

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

bangdrum@hotmail.com

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain hotmail.com by mx4.hotmail.com. [65.55.92.168].

The error that the other server returned was:

550 Requested action not taken: mailbox unavailable

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

clementepadin@gmail.com

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain gmail.com by gmail-smtp-in.l.google.com. [2607:f8b0:4003:c05::1a].

The error that the other server returned was:

550-5.1.1 The email account that you tried to reach does not exist. Please try

550-5.1.1 double-checking the recipient's email address for typos or

550-5.1.1 unnecessary spaces. Learn more at

550 5.1.1 <https://support.google.com/mail/answer/6596> gg4si1708274obb.106 - gsmtpt

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

mike@tutv.co.uk

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain tutv.co.uk by tutv.co.uk. [195.8.196.23].

The error that the other server returned was:

550 Mailbox quota exceeded

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

zenon@eltallerdezenon.com

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain eltallerdezenon.com by mx3.ovh.net. [213.186.33.73].

The error that the other server returned was:

550 sorry, no mailbox here by that name [mail684] (#5.1.1)

MAILER-DAEMON@p3plsmtp12-04.prod.phx3.secureserver.net

2:41 PM (7 hours ago)

to me

Your mail message to the following address(es) could not be delivered.

This is a permanent error. Please verify the address(es) and try again.

<chaxpress@chax.org>:

child status 100...The e-mail message could not be delivered because the user's mailfolder is full.

--- Below this line is a copy of the message.

Return-Path: <jimleftwich@gmail.com>

Received: (qmail 21303 invoked by uid 30297); 9 Oct 2015 18:41:20 -0000

Received: from unknown (HELO p3plibsmtp03-09.prod.phx3.secureserver.net) ([68.178.213.117])

(envelope-sender <jimleftwich@gmail.com>)

by p3plibsmtp12-04.prod.phx3.secureserver.net (qmail-1.03) with SMTP for <chaxpress@chax.org>; 9 Oct 2015 18:41:20 -0000

Received: from imta-38.everyone.net ([216.200.145.37])

by p3plibsmtp03-09.prod.phx3.secureserver.net with bizsmtp id T6hK1r01e0e6RU016hLrR; Fri, 09 Oct 2015 11:41:20 -0700

Received: from pps.filterd (localhost.localdomain [127.0.0.1])

by imta-38.everyone.net (8.14.5/8.14.5) with SMTP id t99lei32002804 for <chaxpress@chax.org>; Fri, 9 Oct 2015 11:41:19 -0700

X-Eon-Delivered-To: <chax@theriver.com>

X-Eon-Dm: m0088637.pops.net

Received: from mail-oi0-f67.google.com (mail-oi0-f67.google.com [209.85.218.67])

by m0088637.mta.everyone.net (EON-INBOUND) with ESMTP id m0088637.56142eeb.3aa00b

for <chax@theriver.com>; Fri, 9 Oct 2015 11:41:19 -0700

Received: by oig138 with SMTP id i138so722208oig.1

for <chax@theriver.com>; Fri, 09 Oct 2015 11:41:18 -0700 (PDT)

DKIM-Signature: v=1; a=rsa-sha256; c=relaxed/relaxed;

d=gmail.com; s=20120113;

h=mime-version:in-reply-to:references:date:message-id:subject:from:to :cc:content-type;

bh=8il9yPgZBJUT1EuPrss1hRP5BVkZKsO1jSm6V4F9Q98=;

b=m7i1s06KrfliW4RM3qlviqJF2fAHID88FwSTB9jFRrOxGKJMnL+qBdP9aEMekZeEkF 44p7GPZPVYXNplrZEiJSU2XFqzBeQ8V4lrKEhTVHaSGIXLkdcNtzpbxROxI5I5liPUpP

1KhvPSM5EIDSyzvSHhJm3JbHB4ChQWrPF9ErJDUPRQ1fJOHh7WUpFeGF75xhEXSavcaU
QjotimZhObPo46ZH0HPJCvBhL2ZYXCBSiM9pVzXX2GjjLYNj4kaNSo5NBVg8kwkDreWB
AGh1AvTVS4fuYn8+mOU8HneQAnKFW2aeAOa65rgSkqbFEAcXjV5V/dc240GEvh7SSarl
Ugqg==

MIME-Version: 1.0

X-Received: by 10.202.215.136 with SMTP id o130mr8716190oig.85.1444416078543;
Fri, 09 Oct 2015 11:41:18 -0700 (PDT)

Received: by 10.182.126.228 with HTTP; Fri, 9 Oct 2015 11:41:18 -0700 (PDT)

In-Reply-To: <BAY173-W25560B81731327D4A04AADA6340@phx.gbl>

References: <SNT147-W41E1482601B813642A66A3BC490@phx.gbl>

<D236AFA9.427CD%julien.blaine@free.fr>

<BAY173-W25560B81731327D4A04AADA6340@phx.gbl>

Date: Fri, 9 Oct 2015 14:41:18 -0400

Message-ID:

<CABD-cE1m8ByMwZHmAcj0qoVMhVNjX3jeOK6OPjYaLZCbsUjS4w@mail.gmail.com>

Subject: Re: avantacular archives

From: Jim Leftwich <jimleftwich@gmail.com>
To: andrew topel <andrewtopel@hotmail.com>
Content-Type: multipart/alternative; boundary=001a113d5d34452c6e0521b0534a
X-Eon-Fwd-Sig: AQMIS8IWGApP00qqSwEAAAAB,1dbf9432033324acb1a5f199dc1a009e
X-Proofpoint-Virus-Version: vendor=fsecure engine=2.50.10432:5.14.151,1.0.33,0.0.0000
definitions=2015-10-09_13:2015-10-09,2015-10-09,1970-01-01 signatures=0
X-Proofpoint-Spam-Details: rule=notspam policy=default score=0 spamscore=0 suspectscore=2
phishscore=0
adultscore=0 bulkscore=0 classifier=spam adjust=0 reason=mlx scancount=1
engine=7.0.1-1508030000 definitions=main-1510090229

--001a113d5d34452c6e0521b0534a
Content-Type: text/plain; charset=UTF-8

thanks, Andrew. this is a great resource.
i posted a couple of links on my facebook page.

jim

On Fri, Oct 9, 2015 at 9:45 AM, andrew topel <andrewtopel@hotmail.com>
wrote:

> hello,
>
> i've begun a new blog of visual poetry & language arts
>
> <http://avantaculararchives.blogspot.com/>
>
>
> founded in 2009, avantacular archives is a collection of originals &
> prints for all to enjoy, specifically local home-school groups in lake
> helen, florida usa + surrounding areas
>
> have a beautiful day!
>

--001a113d5d34452c6e0521b0534a
Content-Type: text/html; charset=UTF-8
Content-Transfer-Encoding: quoted-printable

<div dir=3D"ltr">thanks, Andrew. this is a great resource.<div>i posted a couple of links on my facebook page.</div><div>
</div><div>jim</div></div>
><div class=3D"gmail_extra">
<div class=3D"gmail_quote">On Fri, Oct 9, 2=

015 at 9:45 AM, andrew topel <andrew=topel@hotmail.com> wrote:
<blockquote class="gmail_quote" style="margin: 0 0 .8ex; border-left: 1px solid #ccc; padding-left: 1ex">

<div><div dir="ltr">hello,<div>
</div><div>i've begun a new blog of visual poetry & language arts
<div>
</div><div>http://avantaculararchives.blogspot.com/</div></div><div>
</div><div>
</div><div>founded in 2009, avantacular archives is a collection of originals & prints for all to enjoy, specifically local home-school groups in lake helen, florida usa + surrounding areas</div><div>
</div><div>have a beautiful day!</div></div></div>
</div></blockquote></div>

--001a113d5d34452c6e0521b0534a--

Mail Delivery Subsystem <mailer-daemon@googlemail.com>

2:41 PM (7 hours ago)

to me

Delivery to the following recipient failed permanently:

chris@391.org

Technical details of permanent failure:

Google tried to deliver your message, but it was rejected by the server for the recipient domain 391.org by mail.391.org. [162.213.251.156].

The error that the other server returned was:

550-Sorry\, that email address is no longer active. Try <http://chrisjoseph.org> 550 to contact me."

Stephen Vincent

3:32 PM (6 hours ago)

to me, andrew, Julien, nico, Andrew, aguiar, charles, mIEKAL, bruce, Jim, oakspace, dirk.rowntree, reed, dmitry_babenko, petra, gary, basinski, johnmbennett23, Catherine, derek, marcobello99, jasonmcleanstu., carla, jablonk, christian
Intriguing. Does the site publish everything, or is it edited? I could not figure a way to get on to it. Parenthetically, is anybody lining up a Conference and/or big show of Viz/Asemic work

Stephen V

i know that my piece on the blog was self published back in the 90's and a couple of other pieces were published in a mag i did about a decade ago called fhole.

to fhole, Stephen, me, andrew, Julien, Andrew, fernando, charles, mIEKAL, bruce, Jim,
oakspace, dirk.rowntree, reed, dmitry_babenko, petra, gary, michael, johnmbennett23, cathy,
derek, marcobello99, jasonmcleanstu., carla, jablonk
fhole was a good magazine

[illegible]

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10.10.2015

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adventurous methodology,
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to read independent sci-fi
conversations, too slowly
to be current, impossible
aluminum wilted, mini-seductive

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procedural explanatory olives.
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Parrotfish set fires. The teeth grow continuously, replacing material worn away by feeding

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10.11.2015

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complexes coordinate low-grade

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Six Months Aint No Sentence

isn't about quantity, it's about volume
from Oppen, "the volume of a moment"
how small to start, to get as large as possible?
one raindrop, to a glass of water, to a mud puddle,
a large mud puddle, a pond, a small lake (with a
duck), the river between two lakes (the Cuyahoga
on fire forever), Smith Mountain Lake, Roanoke
Rapids Lake Lake Gaston

Albemarle Sound (/ˈælbəˌmɑːrl/) is a large estuary on the coast of North Carolina in the United States located at the confluence of a group of rivers, including the Chowan and Roanoke. It is separated from the Atlantic Ocean by the Outer Banks, a long barrier peninsula upon which the town of Kitty Hawk is located, at the eastern edge of the sound. Roanoke Island is situated at the southeastern corner of the sound, where it connects to Pamlico Sound. Much of the water in the Albemarle Sound is brackish or fresh, as opposed to the saltwater of the ocean, as a result of river water pouring into the sound.

Some small portions of the Albemarle have been given their own "sound" names to distinguish these bodies of water from other parts of the large estuary. The Croatan Sound, for instance, lies between mainland Dare County and Roanoke Island. The eastern shore of the island to the

Outer Banks is commonly referred to as the Roanoke Sound (which is also a historical name for the entire body of water now known as Albemarle Sound.
and it isn't about depth, depths, layers, it's about texture, surfaces.
anyone who finds a way to want what it has will find in it a lifetime supply...
but first you have to learn how to want it.
i know, almost no one will want to do that.

what does the monster like to eat?
let's make a list.
let's be something that's not on the list.

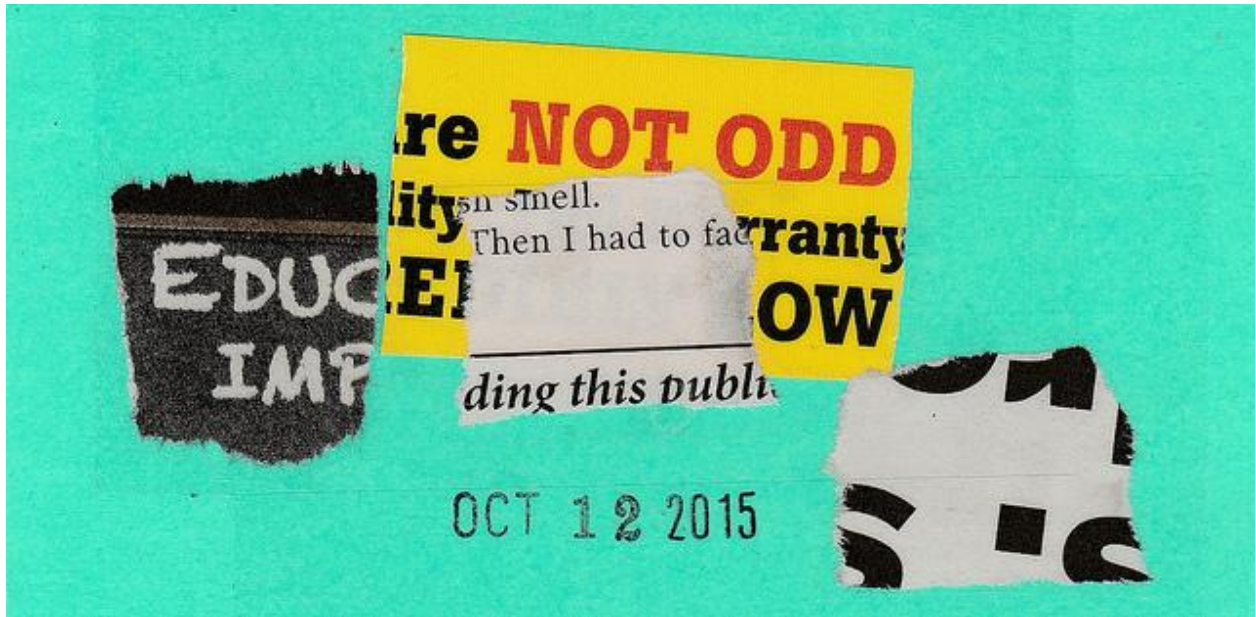
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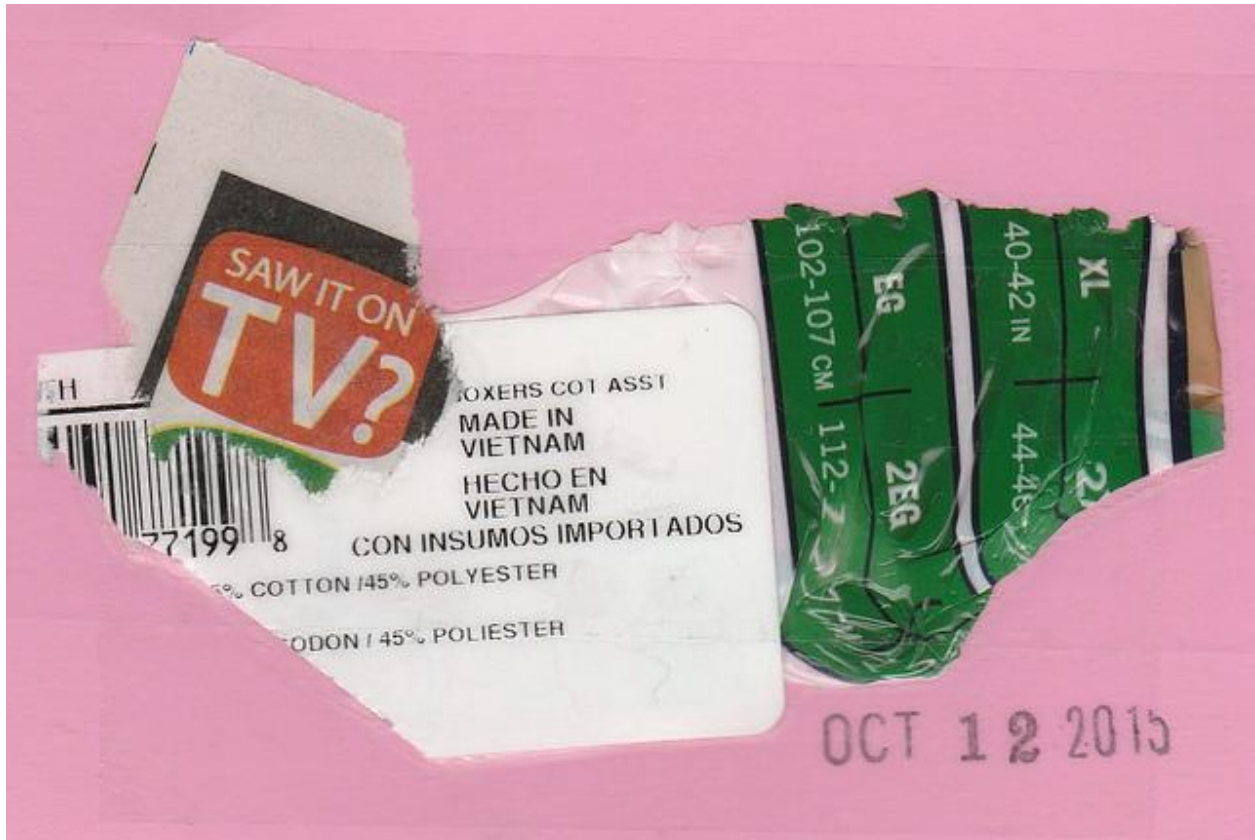
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OCT 12 2015





Roanoke
356 Appers
Salem, VA 2
(540) 765-4

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"Painted Songs
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OCT 12 2015

NO CHAIRS



OCT 12 2015

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didn't we all do this over 30 years ago?
they still don't care.
we, personally.
we are still luckier than we think we are.
not luck.
still luckier than they think we are.

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10.14.2015

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notes/quotes from
RENEGADE
an on-line journal of international visual poetry
edited by andrew topel

andrew topel:

On Concrete: the concrete photographs are a series of site-specific art works that exist now only as images. i call them poems; some may look at them and ask, 'where's the poem?' and i would respond - the poem was the sounds the birds made as i laid down each letter. the poem was the feel of the wind against my skin as i worked outdoors. the poem was the construction workers, the police officer, looking into whether or not i was vandalizing. the poem was the clouds moving overhead, the time slipping away, the shadows moving in as the afternoon became evening. one of the definitions for concrete from the encarta world english dictionary is - solid and real: able to be seen or touched because it exists in reality, not just as an idea. i was the only one who was able to touch these poems in reality, to feel the heat of the concrete as i composed. the poems & memories that resulted remain solid in my mind.

Shin Tanabe

"language is double. it belongs to the human being & to the nature at the same time. the poet continues to open this duplication in his works. the poet reverses a word and an unknown scenery appears. here all is a new word. i use a photo as such a word. water writes through a transparent vision."

Carol Stetser

A PASSION FOR VISPO

To mark the end of the first decade of the 21st century I made a chapbook with inserts called Vista 2010 about the most important influence of that period, the computer. At the same time I read the 1970 book, Concrete Poetry: A World View edited by Mary Ellen Solt which presents the international poetical movement of 40 years ago. Believing that the sonnet no longer provided the structure appropriate for depicting their world, these poets developed visual poems as "constellations in space".

Building on the historical antecedents of shaped poetry, Futurist typograms, calligrams, and picture writing, the poets of the 50s and 60s asserted that the "visual poem is a unique new art form"..."a material object in space which can achieve spiritual influence". Radically employing

the mechanical tools of reproduction of the day, the typewriter and tape recorder, the poets presented a new linguistic world based on the word independent of syntax and grammar. These artists were powerfully influenced by the design and texts of advertising. However, they were often dependent upon typographers to set their poems. This left the presentation of their words on the page open to interpretation by these professionals. Those poets wishing to avoid this hassle and expense used a typewriter or cut letters out from magazines to maintain control of their designs.

These poets would be astounded to see the experimental forms of poetry created today. If they believed every word is a poem, today they would see every letter is a poem. The "visual" aspect of visual poetry is revolutionary. Lacking duration, outside the oral tradition, without grammatical structure, often asemic, the visual poetry of the 21st century is truly without boundaries or restrictions. It too is global in scope but without any need for language translation. It is experienced all at once, in a flash, intuitively before intellectually.

Artists are no longer dependent on intermediaries to publish their poems. We have become our own typographers, printers and publishers - first with presstype and copy machines through the mail, now with computers in cyberspace. Primarily incomprehensible to the uninitiated, vispo is spectacularly beautiful and enriching to its practitioners. I doubt it will ever become mainstream, although it has appeared in the establishment "Poetry" magazine, so who knows. Where is it going? Online, for sure, which means it will attract younger practitioners who will take it off in directions we can't imagine. In 40 years we wouldn't recognize it.

I have a passion for vispo. I think about letters all the time: visions of letters dance in my head. But I think of them on the page - the printed page. I want to cut them out - with scissors, press or glue them - on paper, sew pages together to make a physical object - a handmade object. It is the receipt of a personal, beautiful handmade object that I miss the most in this computer age. There is a sameness to computer-generated visual poetry that bothers and bores me. Digital pixel art looks too perfect; you've lost the flaws of the human touch in a digital medium. The artist designs the poem but doesn't make it, the software makes it. Using an interface to direct the software is not the same as creating a handmade image. There is no longer the personal stamp of the visual poet on the poem.

We tend to reward innovation over expertise, especially in America. But I think we should learn from the Japanese and Native Americans who designate artists who have demonstrated exceptional skill over a long period of time as "national treasures". We need art and music and poetry even if our governments fail to recognize their value. As visual poets we should pursue excellence whether we choose collage, woodcuts, letterpress, calligraphy, or photoshop as our medium. It's a new millenium and a new century and visual poetry can help us understand the world we live in.

Pierre Garnier's words in Solt's book still ring true 40 years later:

If the poem has changed
It is that I have changed
It is that we all have changed
It is that the universe has changed.

April 2011

Shinichi Maruyama

kusho means writing in the sky

The Kusho series consists of twenty-three large-scale color photographs that represent the interplay of black ink and water, both in mid-air and on white surfaces. The phenomenon that I capture – two liquids colliding the millisecond before they merge into grey – is the result of various actions and devices. The resultant images literally deconstruct the material elements of ink drawing and calligraphy, allowing us to see in extraordinary detail chemical and physical processes invisible to the naked eye.

Ebon Heath

This visual journey began as a love affair with letters and a question: how do we fuse our typographic language with the physicality of our body language? I want our type to jump, scream, whisper and dance, versus lay flat, dead and dormant, to be used and discarded with no concern for its intricate beauty of form, function, and meaning. We use type daily yet rarely appreciate the form of a letter. By liberating type from the confines of the page we not only free the words to express the content in a new dimension of scale, volume, and movement, but also force the reader to become a viewer. This process reveals the form of our letters while creating a new relationship to our language in our ability to feel versus only read the content.

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marks 10.14.15, jim leftwich
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OCT 14 2015

404

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OCT 14 2015

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OCT 14 2015

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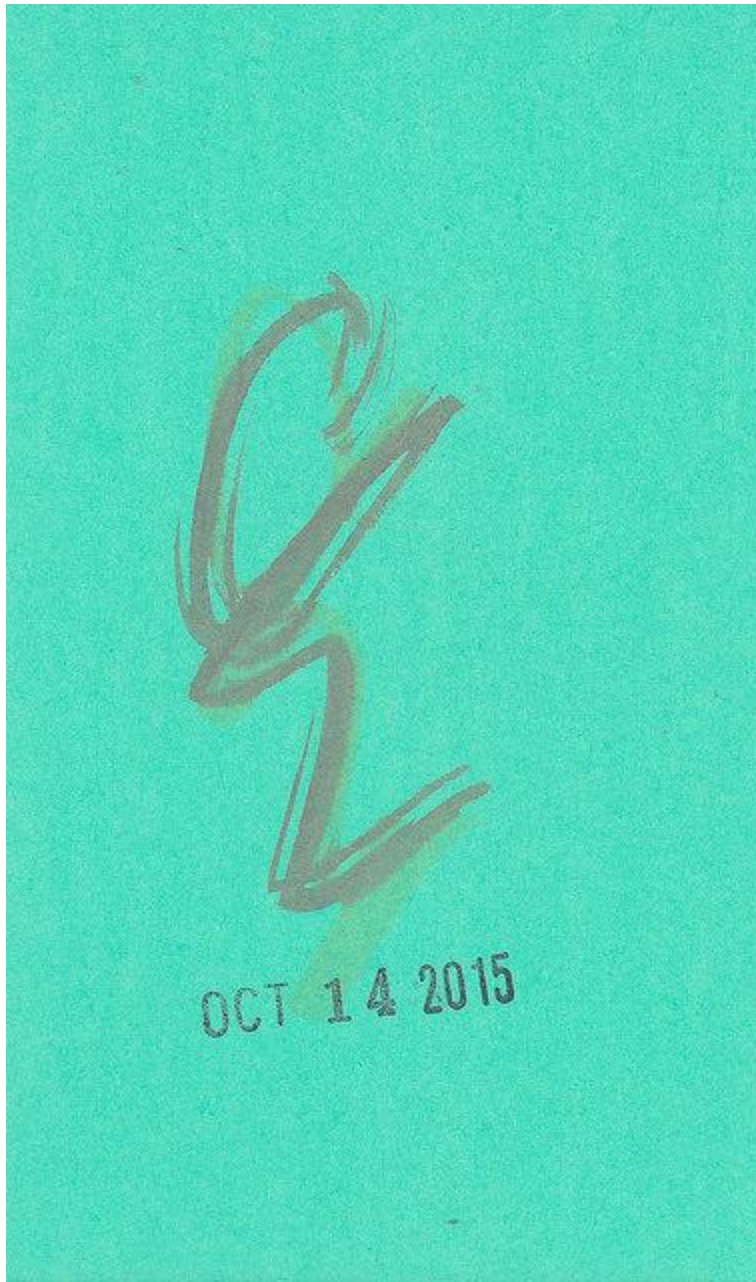
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OCT 14 2015

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OCT 14 2015



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marks 10.14.15, jim leftwich



OCT 14 2015

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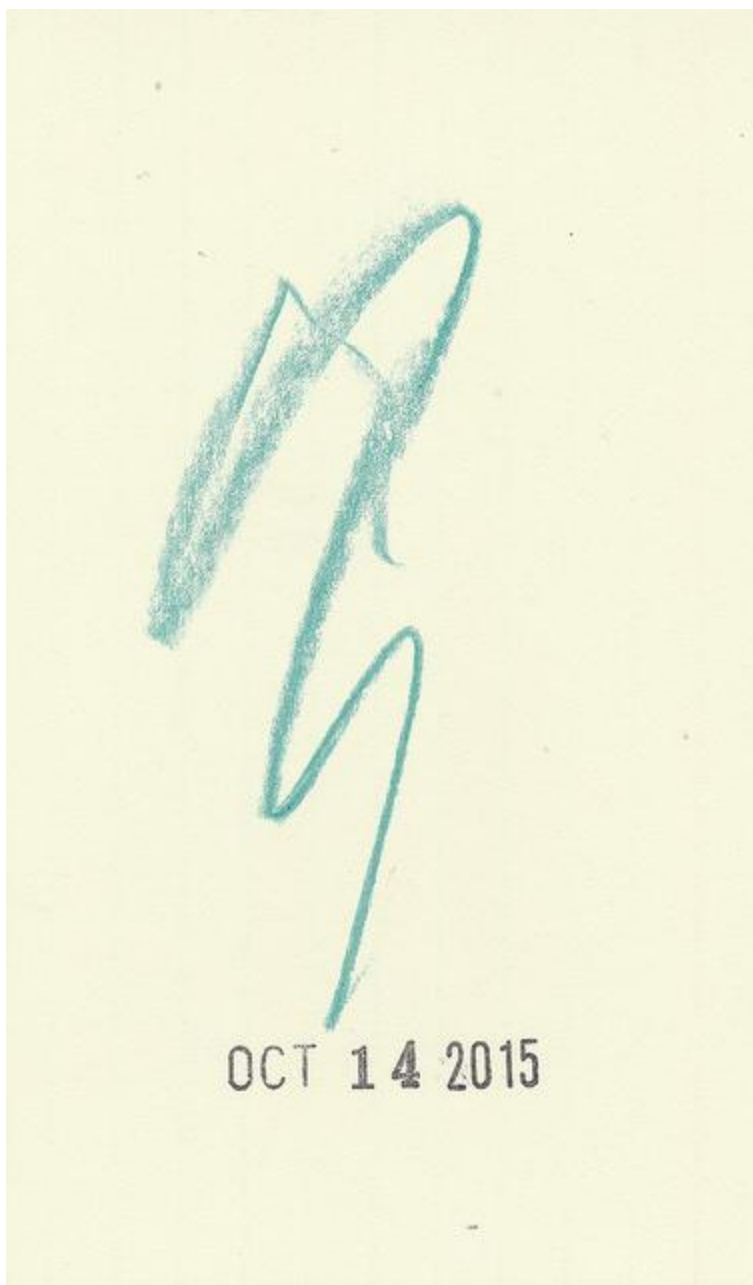
OCT 14 2015

92

OCT 14 2015

A handwritten signature in black ink on a teal background. The signature is stylized, starting with a large loop at the top, followed by a horizontal stroke, and then a long, vertical, slightly wavy line that ends in a small hook.

OCT 14 2015



|||||

De Villo Sloan

16 hrs

DK-mart - if there were Trashpo music, what would it sound like?

This guy uploaded a collection of 1989 - 1993 Kmart background music

Mark Davis worked at a Kmart in Naperville, IL in the late 1980s and early 1990s. Each month, the corporate office mailed a cassette tape to all the stores, which...

BOINGBOING.NET

Like Comment Share

Seen by 25

John M. Bennett, Diane Keys, Mick Boyle and 6 others like this.

Comments

Brent Nathan Bechtel This sounds like a new frontier that needs to be explored

Like · Reply · 1 · 15 hrs

Brent Nathan Bechtel Not industrial music; post-industrial scavenging muzak

Like · Reply · 1 · 15 hrs

De Villo Sloan Brent Nathan Bechtel - I follow your reasoning. Given the mail art roots etc., industrial music is likely a prototype for Trashpo music. But given the nature of Trashpo, there are going to be some profound differences. Not many have gotten into this yet. One artist did. I'll try to find some documentation.

Like · Reply · 2 · 15 hrs

Brent Nathan Bechtel Yes, and I think (not really sure what I'm getting at yet) Trashpo music could have depth, even flarfy tendencies that are more whimsical than angry in nature. (I need more coffee in order to think this through. I defer to greater intellects on this matter, also.)

Like · Reply · 2 · 15 hrs · Edited

Mick Boyle I listened to some. It's fun. Like aural time travel.

Like · Reply · 1 · 12 hrs

De Villo Sloan Brent Nathan Bechtel - if you can record some Trashpo music, you will be among the first. Not Hi Ng (Cali) made a machine that plays noises out of tech parts he found in a dumpster. I am trying to find it. He is the only one I know.

Like · Reply · 2 · 12 hrs

Mark Bloch Sound/music that nobody wants, sound/music discarded by others. It's everywhere. Once it is done it gets tossed away. If i don't use it, you may be able to.

Like · Reply · 1 · 8 hrs

Jim Leftwich found cassettes & 8-tracks too obvious to mention?

Be Dear Crazy Loud

Sue Tompkins and Luke Fowler (2003)

<http://www.ubu.com/sound/tompkins.html>

Like · Reply · 3 hrs

Sam Skinner Personally I'm a very visual person so I like art that is aesthetically pleasing. However I also like art that makes a statement or tells a story.

Like · Reply · 1 · 3 hrs

Baron Cain I want it to be both

Like · Reply · 1 · 2 hrs

Bela Grimm It doesn't have to do either, does it? I mean it could... But who cares.

Just make it.

Figure out the rest after it's done.

What's most important to me is that the artist is passionate about what their doing... Whatever it is.

Unlike · Reply · 3 · 2 hrs

Jim Leftwich exactly Bela, this is almost exactly what i was going to say

Like · Reply · 1 · 2 hrs

Sara E. Adrian This isn't about what I make. I don't have much of a choice. Just curious about what folks I know are attracted to these days

Like · Reply · 1 · 1 hr

Bela Grimm Whoever is making it, I look for their passion, whatever form, made (closer to) tangible.

Like · Reply · 1 hr

Jim Leftwich i like persistence

Like · Reply · 1 hr

Write a reply...

Devon Palmer By default, my work lacks story, so it's exclusively aesthetic of function. That being said, my favorite pieces are ones that elicit emotion, whether is form, function or story. I have less affection towards art who's statement is political, pandering or populist (think of the artistic integrity of shrek movies and how their dated and out of context in 2 years). Not saying they're not valid, I just really love ideas that span generations and are more common to the human condition.

Like · Reply · 1 · 2 hrs

George Peyton I like all art to tell a story. It can be a simple statement but I personally think it can be just a peek into the life of the subject. Doesn't need to be a Complex story. It's often better to leave it up to the viewer to suss out.

Like · Reply · 1 hr

Nikos Fyodor Rutkowski Telling a story is for writers.

Aesthetically pleasing is for those with nothing to say.

So... Neither.

Like · Reply · 1 hr

Sara E. Adrian So what should art be then?

Like · Reply · 54 mins

Nikos Fyodor Rutkowski Compelling.

Like · Reply · 53 mins

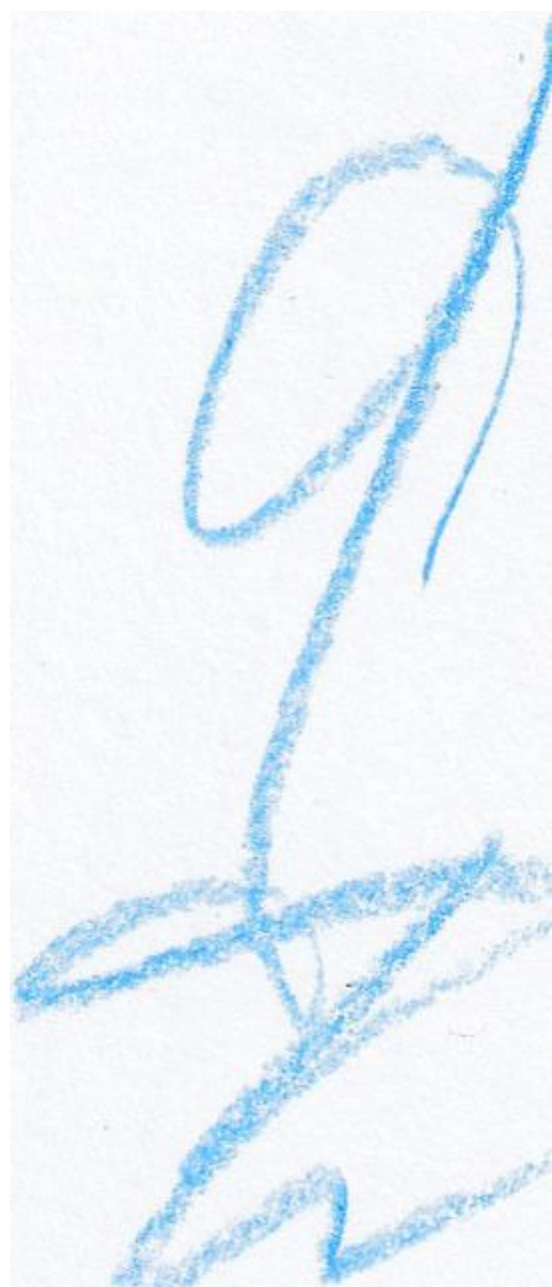
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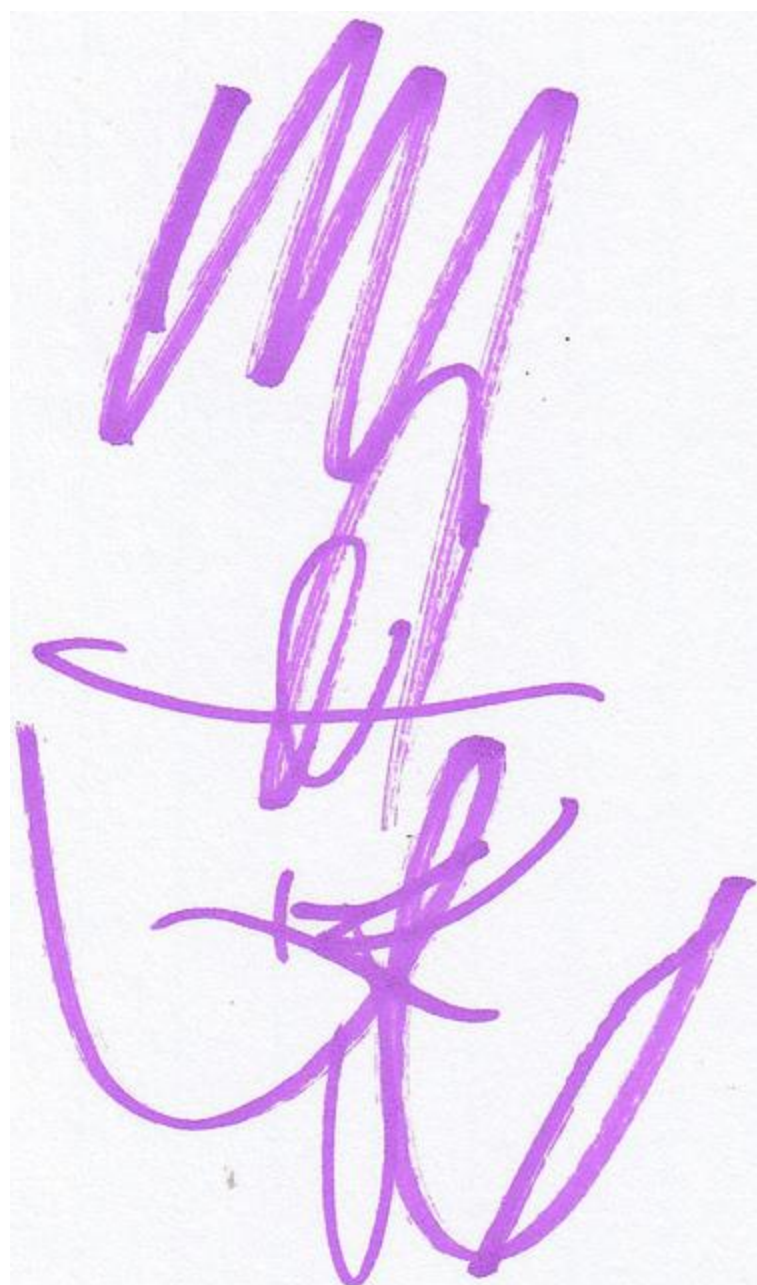














The 1st DADA Manifesto:
By Monsieur Antipyrine.
1916

DADA is our intensity: it erects inconsequential bayonets and the Sumatral head of German babies; Dada is life with neither bedroom slippers nor parallels; it is against and for unity and definately against the future; we are wise enough to know that our brains are going to become flabby cushions, that our anti-dogmatism is as exclusive as a civil servant, and that we cry liberty but are not free; a severe necessity with entire discipline nor morals and that we spit on humanity.

DADA remains within the framework of European weaknesses, it's still shit, but from now on we want to shit in different colours so as to adorn the zoo of art with all the flags of all the consulates.

We are circus ringmasters and we can be found whistling amongst the winds of fairgrounds, in convents, prostitutions, theatres, realities, feelings, restaurants, ohoho, bang bang.

We declare that the motor car is a feeling that has cosseted us quite enough in the dilatoriness of its abstractions, as have transatlantic liners, noises and ideas. And while we put on a show of being facile, we are actually searching for the central essence of things, and are pleased if we can hide it; we have no wish to count the windows of the marvellous elite, for DADA doesn't exist for anyone, and we want everyone to understand this. This is Dada's balcony, I assure you. From there you can hear all the military marches, and come down cleaving the air like a seraph landing in a public baths to piss and understand the parable.

DADA is neither madness, nor wisdom, nor irony, look at me, dear bourgeois.

Art used to be a game of nuts in May, children would go gathering words that had a final ring, then they would exude, shout out the verse, and dress it up in dolls' bootees, and the verse became a queen in order to die a little, and the queen became a sardine, and the children ran hither and yon, unseen... Then came the great ambassadors of feeling, who yelled historically in chorus:

Psychology Psychology hee hee

Science Science Science

Long live France

We are not naive

We are successive

bigcrux
Nov 27 2010
6:54 pm

bigcrux

Nov 27 2010

6:54 pm

i just picked up Nomad no. 9 and it has the TISH stamp across it.

bigcrux

Jan 5 2011

9:46 pm

I am obsessed with this TISH stamp. I guess TISH was printed with NO title and then the stamp was applied afterwards? And then the stamp was applied to anything that was handy? Are there copies out there with no TISH-stamped title?

jed

Jan 6 2011

7:50 am

I think you are right about Davey. If you look at the Floating Bear Archive all the Frank Davey issues have TISH stamps. The early issues of TISH have the stamp as well, check out TISH on abebooks. My guess is that the TISH stamp on actual TISH magazines stops when Davey leaves as Editor beginning with issue 20. I will test that theory today as I now have a complete run of TISH. I know for a fact that the late issues (41-45) do not have the TISH stamp. So that Nomad, as you thought earlier, may have been owned by Frank Davey.

jed

Jan 9 2011

8:06 am

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Jim Leftwich

1 hr · Edited ·

"We need to know more about Kiyooka's conception of the serial poem but we can infer a couple of important points directly from the work. Perhaps most obviously the book as compositional unit, the discrete occasional lyric was not present in his published repertoire. Second the text is open, different versions and constant revision, for some publications no two were alike. Finally, and I think most importantly, the texts refuse authority. The refusal of authority is not only the decision to forfeit intellectual property rights, but the quality of the work itself that refuses to be easily read. The context and presentation are equal to the meaning and together they assert the intention or ideology." [Michael Barnholden]

Kootenay School of Writing | Under the Logos of the Blue Mule

A close reading of Pacific Windows: Collected Poems of Roy Kiyooka (Talonbooks 1997), reveals much about his poetry and poetics. I had the pleasure of doing the...

KSWNET.ORG

Like Comment

Share

Paul Lambert and Phillip-Texas Fontanella like this.

|||||

postal kaleidoscope
immediacy parrotfish opera fluidity communities
oblong glob, globe violence collapse
highlands sectoral agitprop
sway Fukushima enthralling
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Bob Grumman on 1 Cent
in Taproot
Issue #6.0, section a: zines
2/95

1 CENT--(#299, February 1994), 1357 Lansdowne Ave., Toronto
Ontario, CANADA, M6H 3Z9. 2 pp. Nice verbo-visually-augmented
haiku-like winter scene by jw curry.--bg

1 CENT--(#300, March 1994), 1357 Lansdowne Ave., Toronto Ontario,
CANADA, M6H 3Z9. 36 pp. Special anniversary collection of 36
"kernular poems." Each page a different size and coming out of a
different part of the binding. Wide variety of poems like one by
Brian David Johnston that's called just "A Poem": "Art is long./
Life is short./ Brian is heavily medicated." There are other,
seriouiser, equally good ones in the batch.--bg

1 CENT--(#301, March 1994), 1357 Lansdowne Ave., Toronto Ontario,
CANADA, M6H 3Z9. 1 pp. A single visual poem called "New Age
Blues" by Stephen Cain that makes a pinwheelish game of the word
"naive."--bg

1 CENT--(#302, April 1994), 1357 Lansdowne Ave., Toronto Ontario,
CANADA, M6H 3Z9. 2 pp. A one-paged poem, or set of 3 poems, by
bp Nichol that includes the lines, "'Your poetry is so tight/ it
squeaks.'" This issue was dispersed the afternoon of April 30th,
1994, at Toronto's newly christened "bp Nichol Lane."--bg

1 CENT--(May 1994), 1357 Lansdowne Ave., Toronto Ontario, CANADA,
M6H 3Z9. 8 pp. Some excellent reviews of otherstream material
by publisher jw curry, including a visual poetry anthology from

Germany. Great quote attributed to MB Duggan in one review that exactly, parodically states what makes so many published haiku very bad: "Nature is nice./ Civilization is evil. Suffering is to be pointed out and pitied." Also scatter poems and graphics, including the anonymously-rendered "Connect the Dot" puzzle. Yes, it's just one dot.--bg

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JW Curry

since it's no longer anykinda secret, Wharton Hood was a pseudonym that i began using – first just randomly playfully &, later, in serious earnest – in the early 1980s. i came across the name on one of those blue "HELLO MY NAME IS" stickers, which i picked up (& still have) on i think it was Bedford Street in Toronto. initially, in keeping with its origin, i used it to "sign" the copious quantities of "found poetry" i was generating through various writing systems, which i'd begun submitting to magazines of various kinds. it didn't take long for the whole parallel life to get completely outta hand & "Wharton Hood" now has a bibliography numbering hundreds of items, produced thousands of pages of correspondence, ran a publishing company from various addresses (none mine) &, what's documented here, participated on the fringes of the disparate (or izzat "desperate"?)"mail art" community, making collaged postcards (mainly in interrelated series) & adding somewhat rude homemade (from pornrag cuttingboards & letraset) stamps to the arrays of postage that decorated his mailings. the Yoko Ono series of postcard collages were made from a postcard ad for her screening of Bottoms in Toronto, produced by Jim Shedden, that i'd gotten a stack of (&m still using).

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De Villo Sloan added a new photo to the album: Trashpo.

8 hrs ·

"Goo Tart" Trashpo 10.15.2015

Like Comment Share

Rafael González, Amanda Earl, Max Shellman and 8 others like this.

1 share

Comments

Lin Tarczynski Always love the word "tart".

Like · Reply · 3 · 8 hrs

Les Collier ...I don't know why I 'liked' this ...I think my tastes have gone to pot

Like · Reply · 1 · 8 hrs

De Villo Sloan There is Trashpo. The rest is: <https://www.facebook.com/alpo?fref=ts>
ALPO

Pet Supplies

Like Page

292,001 Likes

195 talking about this

Like · Reply · 6 hrs

Mark Bloch This looks like another contrived rip job. DK--still waiting for a ruling. I'm beginning to see it as a DVS stylistic move.

Like · Reply · 3 hrs · Edited

De Villo Sloan Yes, the piece is definitely altered, ripped in particular. I don't think there has ever been a ruling that Trashpo can't be altered or manipulated. However, the original pieces by Jim Leftwich in 2005 were not altered, if I remember correctly.

Like · Reply · 1 · 3 hrs

De Villo Sloan People have puzzled over my terms "representational Trashpo." I argued once that no one should intentionally make trash for the purpose of making Trashpo. That would be if you bought a cereal box and dumped the contents because you needed the box for Trashpo. Recycling is the key. Or Keys.

Like · Reply · 1 · 3 hrs

Mark Bloch I mean ripped. I suppose what I am proposing is even more contrived. It is ripping it so it doesn't look obvious. Like rip it but make it look accidental. Yes, what I am proposing is even more contrived.

Like · Reply · 1 · 3 hrs · Edited

De Villo Sloan I don't have a problem with that. And I wouldn't call it fake either. I have asked Diane Keys many times about having some kind of Grand Council or Tribunal to settle these things. But that's unpopular.

Like · Reply · 3 hrs

Mark Bloch Yes that too is contrived. I would rather be in a completely false discipline.

Like · Reply · 1 · 3 hrs

Mark Bloch Maybe that's why I eventually came around to Neoism.

Like · Reply · 3 hrs

De Villo Sloan I have also made the point that Trashpo is Post-Neo. Again, Jim Leftwich has the Post-Neo Absurdism connections. Other former Neoists have various connections to Trashpo as well. So you can't look at Trashpo like any conventional "movement." The whole thing is contrived and taking a lot of gestures from Neoism

Unlike · Reply · 1 · 3 hrs

Jim Leftwich trashpo is frenetic romanticism. maybe neoism is too. the post-neo absurdist anti-collective almost certainly is. (asemic writing is too, or it was, before it became decorative expressionism.)

<http://iuoma-network.ning.com/.../trashpo-as-frenetic...>

Trashpo as Frenetic Romanticism: Vispo collabs by Jim Leftwich and Evan...

IUOMA-NETWORK.NING.COM

Like · Reply · Remove Preview · 1 · 3 hrs

De Villo Sloan Being a Romanticist - on paper any way - I completely accept the Trashpo as Frenetic Romanticism view. But I am very biased. This does further explain why Trashpo is simply not just another variation on working w/ found material, more Neo DaDa. This is where I think DK's views are really important, her background as a psychic, etc.

Unlike · Reply · 1 ·

|||||

10.16.2015

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experimental protagonists

10.17.2015

Diane Keys This is clearly a fake goo tart that has been carefully staged to look like sushi-contrived?connived?

Like · Reply · 1 · Yesterday at 10:49pm

Mark Bloch Oh you guys are pullin my leg. There is nothing on that page about frenetix or romantigasm. I would nominate the Spitter (JMB) as Chief Freneticyst and I have written already about why Ray Johnson was a Romantic. So while I do agree DeeKay keeps it real, I would have to set my considerable appreciation of Jim Jin Leftwich's work aside and ask for more illumination of these principles. Although my original question has been answered.

Like · Reply · 1 · 13 hrs · Edited

Jim Leftwich i asked Olchar about this last night. it seems the term "frenetic romanticism" was in use at least as early as 1833, by Gautier, in direct reference to the activities of the Bouzingo. when i wrote my note on the back of my envelope to De Villo (celebrating 185 years of Frenetic Romanticism) i was thinking of something analogous to what has been called "the Fluxus attitude" (and no, Mark, i am not opening that can of worms here -- i already know where to find your opinions on Fluxus). we might consider something we could call "the frenetic romantic attitude" -- it would be focused on ideas of community (both local, where folks at various times would live together, eat together, perform together, organize together, etc., and global, in the sense of interacting with multiple networks within the Eternal Network. without necessarily ever meeting face-to-face) and it would also be focused on an exploration of changing consciousness through the practices of making artworks, poems, texts, soundworks, performances etc. as for specific practices related to trashpo (and asemic writing), Olchar mentioned references to a kind of visual poetry being made by Charles Nodier in the 1820s, just prior to the formation of the Bouzingo. trashpo and asemic writing both are varieties of visual poetry. so, there is at least a little substance to this, Mark. De Villo and i are not simply pulling your leg, and for my part i'm not intentionally attempting to complexly pull your leg either (though, to be honest, i expect your response here to treat me as if i were doing exactly that).

Like · Reply · 11 hrs

Diane Keys did someone take notes? I have missed this roundtable discussion. are Freneticysts contagious?

Like · Reply · 9 hrs

Jim Leftwich here are some notes

<https://www.tumblr.com/tagged/frenetic-romanticism>

frenetic romanticism | Tumblr

Post anything (from anywhere!), customize everything, and find and follow what you...

TUMBLR.COM

Like · Reply · Remove Preview · 27 mins

Jim Leftwich emanationsoftheyellowsignFOLLOW

They felt that as writers they were pursuing something other than success alone; rather, their wish was to fling in the teeth of the society that was consolidating itself before their eyes a fervently human exigency. They wanted the creative spirit to be preeminent, and their wish appeared to be hopeless. [...] The Jeune-France themselves were acutely aware of their weakness; in the history of the poetic ministry, they herald, at the moment of the greatest exultation, the depression to come. Their special character is in this ambiguity, which later was no longer understood.

— Paul Bénichou, *The Consecration of the Writer, 1750-1830* (1973).

Like · Reply · 26 mins

Write a reply...

Jim Leftwich emanationsoftheyellowsignFOLLOW

A multitude of bits of paper on which, in the form of condensed formulae, of microscopic writing mingled with ciphers as difficult to read as the private notes of Raymond Lulli, Faust, or Herr Trippa, are summed, concentrated, sublimated like drops of elixir, all the doctrines of the world: theologies, mythologies, religions, systems, interpretations, glosses, utopias, confusedly fluttering and whirling, with here and there a hermeneutic or cabalistic sign, for Gérard did not disdain to call upon Nicholas Flamel, or to have a bit of talk with 'the White Woman' and 'the Red Servant', so that if one were to pick up one of these scraps, it would prove as engrossing as the cryptogram in Edgar Poe's 'The Gold Bug', and require frightful intensity of concentration.

— Théophile Gautier on the magical diary of Gérard de Nerval, left to him after Nerval's death. A History of Romanticism (1874).

Like · Reply 26 mins

Michael Lowy

Explosive Charge: surrealism as a revolutionary romantic movement

"One could tentatively define Romanticism as a form of sensibility irrigating all fields of culture, a worldview which extends from the second half of the 18th Century up to today, a comet whose incandescent "core" is the revolt against modern industrial/capitalist civilization, in the name of certain social or cultural values of the past. Nostalgic for a lost paradise—real or imaginary—romanticism opposes itself, with the melancholic energy of despair, to the quantifying mind of the bourgeois universe, to commercial reification, the platitude of utilitarianism, and above all, to the disenchantment of the world."

"Too often, surrealism has been reduced, by scholars and specialists, to its paintings, sculptures or poetry compilations. Of course, it does include all these manifestations, but in the final analysis, it is, above all, and foremost, a certain state of mind. A state of insubordination, negativity, revolt, that draws its positive erotic and poetic strength from the depths of the unconscious, the abyss of desire, the magic well of imagination. This state of mind is present not only in the "works" that inhabit museums and libraries – but just as much in games, attitudes and behaviours.

Surrealism could be tentatively defined as a movement of revolt of the spirit and an eminently subversive attempt to re-enchant the world. That is, to re-establish, at the heart of human life, the "enchanted" dimensions, erased by bourgeois civilisation: poetry, passion, mad love, imagination, magic, myth, the marvellous, dreams, revolt, utopia. Or, in other terms, a protest against the narrow-minded rationality, the mercantile spirit, the petty logic, and the dull realism of capitalist, industrial society, and the utopian and revolutionary aspiration to "change life". "

"Of all the cultural movements of the 20th Century, Surrealism is probably the one which embodied, in the most radical fashion, the revolutionary dimension of romanticism. The revolt of the mind and the social revolution, change life (Rimbaud) and transform the world (Marx): these are the two polar stars which have oriented the movement since its beginnings, driving it in the permanent search for subversive cultural and political practices."

"What does romanticism mean for the Surrealists? To them nothing is more detestable than the petty academic approach which made it a "literary genre." Here is how Breton put it in his conference in Haiti on "The Concept of Liberty of the Romantics" (1945):

The image of Romanticism imposed upon us by scholars is a falsified image. The use of national categories and absurd pigeonholes which only separate literary genres serves to prevent the consideration of the Romantic movement as a whole.[5]

In fact, romanticism is a worldview—in the sense of a *Weltanschauung*—which cuts across nations and eras:

It must be observed that Romanticism, as a specific state of mind and mood whose function is to everywhere instill a new general conception of the world, transcends those fashions—very limited—of feeling and speaking which were proposed after it (...). Through the swath of works produced by or deriving from it, notably through Symbolism and Expressionism, Romanticism imposes itself as a continuum.[6]

Surrealism even places itself within this long temporal continuity of Romanticism as “state of mind.” Critiquing the pompous official celebrations of the centennial of French Romanticism in 1930, Breton comments in the Second Surrealist Manifesto:

We say that this Romanticism, of which today we are willing to conceive ourselves as the tail—but a very prehensile tail—by its very essence, even in 1930, remains uncompromising in its negation of these bureaucrats and their festivals; its century of existence is only its youth, which has been wrongly called its heroic epoch, and can only honestly be taken for the first cry of a being just beginning to make its desire known through us."

"If magic attracts the attention of the Surrealists with an irresistible strength, it's not because they want to control the forces of nature through ritual acts. What interests them in so-called "primitive" magical practices—as with alchemy and other hermetic arts—is the immense poetic charge borne by these activities. That charge—in the explosive sense of the word—helps them to sap the established cultural order and its shallow positivist conformity. Different forms of magic give off sparks which can ignite the fuse and thus aid Surrealism in its eminently subversive enterprise of the poetic re-enchantment of the world."

| | | | | | | | | | | | | | | | | | | | | | | | | | | |

Mark Bloch What's a sylph? And who is emanationsoftheyellowsign?
Unlike · Reply · 1 · 10 minutes ago

Mark Bloch The Sylph is a spiritual creature associated with the element of air and in some beliefs, wood. Sylphs are considered to be the Elementals and personifications of the air, and are called upon in some spiritualistic and religious practices.

Unlike · Reply · 1 · 8 minutes ago

Jim Leftwich right, a mythic spirit, from Paracelsus.

emanations of the yellow sign is Olchar.

Mark Bloch Great! Love that last bit! I'm afraid I didn't see your envelope to De Villo celebrating 185 years of Frenetic Romanticism. I was too busy combing the text with great interest and not finding anything related because i didn't look much at the pictures. But I will re-look. Sorry to have left you thinking that mention of something analogous to "the Fluxus attitude" would set me off into overbearing goo tarting. Especially with regard to Olchar's circa 1833 studies which I always enjoy. Remind me to look into Edgar Poe's 'The Gold Bug',

Unlike · Reply · 1 · 22 minutes ago

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